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Body + Power + Justice: Movement-Based Workshops for Critical Tutor Education

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Abstract

In this participatory article (with suggested activities, check-ins with the body, and freewriting), we use collaborative narrative inquiry to unpack considerations that underlie the planning, facilitation, and processing of a series of movement-based workshops. Critiquing liberal multiculturalist approaches in writing centers, we argue against the all-too-common flattening of differences and think through how embodiment helps us "work the hyphens" (Fine, 1998) or find "third ways" (Soja, 1996) that break open new possibilities for working and learning together toward equity and racial justice. In contrast to role-playing scenarios that characterize many tutor education practices, we suggest that centering the body through movement allows for an alternative and more generative way to interrogate and restructure racial power. In total, we argue for attention to the body and embodied practice to engage tutors (and all writing center staff, directors included) in developing critical praxis for racial justice. For us, praxis comes in the form we call "critical tutor education," which is essential for writing centers committed to more equitable relations and practices, as we continue to strive for the "ought to be" (Horton as cited in Branch, 2007).

This article grows out of work we have been doing collaboratively with each other and with others over the past several years, asking broadly: *How can centering the body allow us to enact more socially and racially just writing centers?* Our bodies and the spaces we inhabit shape our identities and carry legacies of social structuring, power, oppression, marginalization, injustice—deep inequities that are very much a part of our everyday lives in writing centers and in the teaching of writing. And yet through the production of whiteness and other dominant frameworks that render the body invisible, we can become so distanced from our bodies that we fail to recognize these links. We need to reckon with this disconnect across three spheres: (1) the personal sphere (how we relate within our own bodies); (2) the relational sphere (how our bodies relate with other bodies); and (3) the systemic sphere (how our bodies together represent and relate with/in institutional structures and larger body stories). Drawing attention to the body across these three spheres helps us counter the damage done when the intellect or institution is divorced from the body or when certain bodies are made invisible in our educational spaces.

Centering the body can help us re-examine, re-envision, and rehearse interventions into educational inequities.[1] Paulo Freire (1970) reminds us to consider "Education as the practice of freedom—as opposed to education as the practice of domination" (p. 62). This requires that tutor education engage with issues of identity and power, as well as the material conditions of language, learning, and writing. To do this more fully, we argue that movement-based workshops offer a framework for "critical tutor education," raising issues of racial power by privileging embodiment. As such, critical tutor education acknowledges the importance of bodies and spaces as sites for knowledge-making in order to more fully understand the intersecting and systemic nature of

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1   In writing center studies, "center" has taken on multiple meanings, as we have "centered" certain activities and worked to make writing "central." Our discipline has practiced "centering" by playing off various conference themes, calls for proposals, and intellectual conversations that employ the word "center." Throughout this article, we use the term "centering" in two distinct, yet related, ways. First, "centering the body" is to draw attention to the body, to resist the sense of disembodiment that accompanies institutional spaces. Second, "de-centering whiteness" is to discuss the problematics of "centering whiteness," which we understand to be the reification of whiteness at the expense of the voices, experiences, and histories of people of color. We see these two uses of "centering" as working in tandem, as whiteness often operates to deny the embodied experiences of people of color.

people's lived experiences with literacies and learning (e.g., hooks, 1994; Banks, 2003; Freedman & Holmes, 2008; Winans, 2012; Fox, 2014).

In what follows, we first argue for this framework by answering the call from writing centers, describing our methodological approach of narrative inquiry, and articulating a vision of a more racially just writing center. This vision is informed by and grows out of a *critique against* writing centers' embrace of liberal multiculturalism and a *critique for* a more critical, decolonizing approach to tutor education with the aim of racial justice. We argue for "critical tutor education" that attends to systemic power and privilege, which are mapped onto, read through, and enacted in the body. From this call for critical tutor education, we then share views into a series of movement-based workshops to unpack considerations that underlie our planning, facilitation, and processing of these workshops—advocating a "higher-risk/higher-yield" (Boquet, 2002) approach to facilitation.[2] We broadly survey the workshop goals, narrow into one movement-based activity ("cover the space"), and lastly, attend to moments of productive failure in thick description. Along the way, we invite readers through guided activities (inset boxes) to do the self-work of tuning into the body, work that is needed to develop critical praxis toward racial justice.

Answering the Call from Writing Centers

This work grows out of calls to pedagogical action that writing center scholars such as Nancy Grimm (1999, 2009); Anne Ellen Geller, Michele Eodice, Frankie Condon, Meg Carroll, & Elizabeth Boquet (2007); Harry Denny (2010); Tiffany Rousculp (2014); and others have made. Writing centers, as these scholars collectively argue, must engage in literacy education toward equity in order to resist historically unjust and inequitable educational systems. While the production and negotiation of texts provide opportunity for this work in writing centers, the crux of the work happens in conversation, in the embodied acts of writers collaborating around a text. As a writing center community, we have the mandate to explore how the embodied dimensions of our practice facilitate or frustrate learning; consolidate or share power; and open

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2 Here we respond to the calls in Boquet's (2002) *Noise from the Writing Center* and Geller, Eodice, Condon, Carroll, & Boquet's (2007) *The Everyday Writing Center* for writing centers to develop tutor development and education—rather than training—that is more exploratory, improvisational, meaningful, and risky, and because of this, more poised for learning. We choose Boquet's (2002) formulation of the term "higher-risk/higher-yield" to suggest that the work is always in process, continuous, and never finished.

or close possibilities for learning, change, and revision. These considerations are central to writing center work: As we engage in teaching and learning, we do so as embodied people enacting our world through collaboration and conversation.

Embodiment involves our physical and bodily experiences (what we feel in the body), as well as the social constructedness of our identities (what we see, represent in, and attribute to the body): To privilege embodiment means that we start with people, with particular attention to all our layered historical, social, cultural, material existence. While starting with people might sound self-evident (i.e., of course tutoring involves *people*), we so often prioritize the "doing" of writing center work—the writing, reading, tutoring, talking, even leadership and administration—that we, in turn, de-prioritize identities and the power and privilege wound up with embodied existence (e.g., Grimm, 1999, 2009; Denny, 2010). To enact critical (even radical, transformative, and decolonizing) tutor education, we must recognize the ways that our bodies, our selves mediate all learning, even all experience. Geller, Eodice, Condon, Carroll, & Boquet (2007) draw our attention to "the everyday," and advocate for "pedagogy...as praxis compellingly situated in the relational—not as things, but as ways of acting with and for one another" (p. 9). They extend this call specifically to race, noting that racism shows up in writing centers as "the everyday manifestations of deeply embedded logics and patterns" (p. 87), shaping our relations and everyday ways of being, and learning, with one another. We suggest attending to embodiment as a way to take up these calls to re-examine issues of power and privilege in our everyday lives as writers and educators in writing centers.

Active Self-Work: Why Participate in an Interactive Reading Experience?

Throughout this article, we invite you to interrupt your reading and to participate in a number of guided activities. We emphasize these interruptions as active self-work, checking in with your own body and reflecting on what emerges. The work suggested here is yours to do when and where you can. Though it may be tempting either to skip these activities or to pull them out as discrete "handouts" for tutor education, we believe that self-work (of the type we're attempting to model through the guided activities) is crucial. It is essential both toward enacting racial justice and for interrupting the distance and dis-embodiedness that accompanies the reading of academic texts. As authors, we hope you engage, participate in, and even play with the highlighted activities.

Activity #1: Body Check-in

> "[O]ur emotional responses to ideas that challenge us can manifest themselves physically: for example, as tightness in the body, as a racing heart, or as sweaty palms. Attending to this physical experience of emotions is crucial if we seek to address difference effectively, especially given the interconnections among thought, emotion, and ethical motivations." —Amy E. Winans (2012, p. 159)

We begin with a contemplative, checking-in exercise to recognize that addressing race/ism and its intersections requires a deep acknowledgement of embodied emotional responses. So, as you begin to read this article, here are some questions to consider:

Where are you located? How are you seated? Is your body aware of the time of day? What do you hear, see, smell, feel, sense around you? Where do you feel comfort or ease within the body? Are you holding any stress or tension in your body, and if so, where (and why)?

We invite you to use the space below to write freely about how you are experiencing your body. This could also be a moment to meditate, go for a walk, or just pay attention to your breathing (and to take several slow, deep breaths from the diaphragm). Before moving on and through the guided activities that follow, consider both your embodied experience (e.g., sighing, laughing, frowning, holding onto) and your embodied response (as a person with racialized, classed, gendered, and other intersecting identities).

Our Methodological Approach: Narrative Inquiry and Why a Lesson Plan Isn't Enough

Methodologically, this piece draws from our experience designing, facilitating, reflecting on, remembering, revising, and re-assessing movement-based workshops by employing narrative inquiry (e.g., Clandinin & Connelly, 2000; Riessman, 2008; Schaafsma & Vinz, 2011) to engage and sustain self-reflexivity through our "stories lived and told" (Clandinin & Connelly, 2000, p. 20). Like autoethnography, narrative inquiry places value on everyday lived experience as a source/site of research. As a methodological framework, it involves reconstructing moments of one's own or others' experience(s) *through narrative* in an effort to analyze and attend carefully to seemingly small, personalized, or passing moments. In what follows, we attempt to understand and to relate our own experiences as teacher-researchers, inquiring "in the midst" of the work and "concluding the inquiry still in the midst of living and telling" (Clandinin & Connelly, 2000, p. 20).[3] As Ivor Goodson & Scherto Gill (2011) propose in *Narrative Pedagogy*, "a productive (and ethical) methodology of narrative inquiry works like a pedagogy in its knowledge-producing operations" (cited in Halbritter & Lindquist, 2012, p. 179).[4] In other words, as we have worked to retell moments from the workshops, we have engaged in "storytelling collaboration" about "dynamic, rhetorical human encounters" (Halbritter & Lindquist, 2012, p. 179) that have shaped our workshops and the planning and processing of them. We have revisited our immediate written reflections, planning notes, emails, and written accounts of stories from our own writing centers. We have analyzed these texts, delving into what we

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3 The work of narrative inquiry has, for us, involved what Bump Halbritter & Julie Lindquist (2012) describe as "[f]inding a productive analytical relationship between the *what* (content) and the *how* (performance) of storytelling" (p. 180). And yet we emphasize that our use of the terms "narrative" and "storytelling" are not meant to be understood in linear ways; to do so can reinscribe problematic linear notions of "progress" and "civilization." Like Stacy Nall (2014), we recognize the dual risks of failing to tell or prioritize narratives while also invoking heroic narratives (e.g., "of unified agenda and mission" or the "heroic WPA" [p. 104]).

4 For a narrative inquiry project that exemplifies this idea of pedagogical knowledge-producing, see Thomas Ferrel's dissertation *Process, Activism, and Equity in Post-Secondary Service Work* (in progress, University of Missouri-Kansas City). By constructing and analyzing narratives from in-depth interviews, Ferrel explores how teachers carry commitments to equity and principles from their classroom pedagogy into service work for their departments, home institutions, local communities, and professional disciplines.

learned from the workshops and how the learning was itself embodied and wrapped up in racial formation (Omi & Winant, 1994).

For us, narrative inquiry and the interactive nature of this article allow us to implicitly critique the often atheoretical trap of "best practices"—critique that we hope also disrupts the linearity and mono-vocality (Solórzano & Yosso, 2002, p. 27) of dominant conceptions of storytelling and narrative. One of our earliest recollections involved retelling and reflecting on requests to share our lesson plan and presentation slides. The move to ask others for their pedagogical materials is common in educational contexts and likely comes from good intentions (Grimm, 1999), and yet we found ourselves wanting another way to share this work with others. So much goes into, say, a single workshop that we could not easily provide a static sheet of paper: This act would somehow communicate that following instructions would lead to successful replication, an idea we want to problematize, for we view educational practice as always responsive to particular contexts, systems, and performances of power.

In addition to complicating pedagogical exploration, narrative inquiry toward the project of racial justice can be strengthened through cross-racial collaboration, which has brought our stories together side-by-side.[5] In many ways, we engage in counter-storytelling, in uncovering through narrative inquiry hegemonic practices and in telling stories that "can be used as theoretical, methodological, and pedagogical tools to challenge racism, sexism, and classism and work toward social justice" (Solórzano & Yosso, 2002, p. 23). And as we, the authors of this article, think through what it means to render our stories side-by-side, we share our respective social locations: Racially, we are differently positioned (Beth and Moira are white; Jasmine is Asian American), which intersects with our collective status as cisgender and as women with U.S. citizenship and linguistic privilege. In the tradition of feminist self-disclosure (e.g., DeVault, 1999; Visweswaran, 1994), we recognize that when taken together alongside other crucially significant and intersectional group memberships, our social identities deeply inform the epistemological framework and structure of the workshops (and this article), as well as surely and unavoidably lead to gaps in our seeing and understanding. This, for example, might be seen in the fact that all three of us live and

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5 We draw from the work of Penny A. Pasque, Rozana Carducci, Aaron M. Kuntz, & Ryan Evely Gildersleeve (2012) on the value of collaboration and dialogue for qualitative inquiry for equity.

work in the U.S. nation–state[6] (albeit in different states/regions); that is, we are most familiar with *U.S.* racial formation. When others with different social locations do this work, they see, enact, intervene—and, yes, narrate—differently, and so we include this inevitably imperfect and incomplete self-disclosure to signal the necessity of attending to social identities as part of the preparation for and reflection on critical tutor education (and any project that looks to interrupt systemic oppression).

Activity #2: Social Identity Wheel

"Once we start talking in the classroom about the body and about how we live in our bodies, we're automatically challenging the way power has orchestrated itself in that particular institutionalized space." —bell hooks (1994, p. 136)

"Identities, no matter how strategically deployed, are not always chosen, but are in fact constituted by relations of power always historically determined." —Kamala Visweswaran (1994, p. 8)

What histories do our bodies inherit based on our social locations? To reflect further on these legacies, these inheritances, **we invite you to complete the personalized social identity wheel.**[7]

Each cell (at the rim of the wheel) represents a unique sphere of identity or membership categorization. Circling the wheel, you might record and reflect on your positionality/positioning within categories of race, ethnicity, nationality, linguistic background, ability, sex, gender, sexuality, class, religion, and so on. The outer rung is focused more on self-identification, self-determination, and intersectionality of identities (over interpellation). In contrast, the inner circle asks which identities
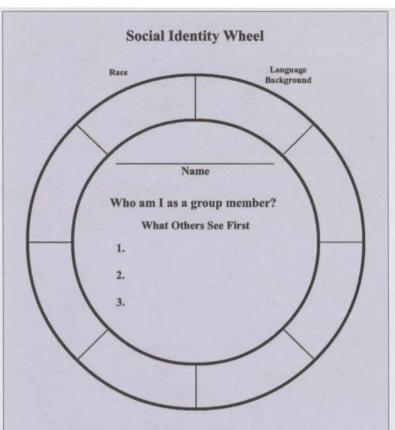
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6   Recognizing how the term "U.S. nation-state" can participate in ignoring the sovereignty and nationhood of Native communities (e.g., A. Smith, 2011), we employ this term to point to how the United States is not a natural formation, but one that exists through the maintenance of laws, systems, and regulations that rest on a history of colonization, genocide, and imperialism.

7   This image is modified from the "Hate: Not in Our House" program at the Intergroup Relations Center, Arizona State University, 1998, as cited by the University of Maryland Office of Diversity Education and Compliance. Retrieved from http://www.odec.umd.edu/CD/ACTIVITI/SOCIAL.PDF.

others see first (e.g., which identities emerge as most evident and consequential when first meeting someone).

As you complete this (private + silent) activity,[8] notice which identities emerge for you as important. Which dimensions of your identity feel most relevant to your writing center experience? And compared to how you self-identify, how would others read your body? What might they notice first? Second? Third? What wouldn't they notice?

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8   When we have completed these wheels in workshops, we have emphasized the private and silent nature of this activity so that (1) such self-work is taken seriously, (2) participants know that their answers will not be circulated or made public unless they choose to share, and (3) the exercise pedagogically recognizes the differential risk associated with revealing one's group memberships. While there can be benefit to completing and processing the social identity wheel in a group setting, we believe it is important that individuals not be asked to share their responses. Sharing elevates the burden associated with self-disclosure too frequently placed on people from marginalized communities. Rather, it is important for facilitators to attend to differential risks facing group members, which means that whole-group sharing relies on individuals' agency in choosing what they share with others. Additionally, we see benefit of completing the activity on one's own, as this activity points toward the type of self-work that is necessary as preparation for and throughout the act of facilitation.

Social Identity Wheel

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                    Social Identity Wheel

         Race                          Language
                                       Background



                    _____
                           Name

                 Who am I as a group member?

                    What Others See First

              1.

              2.

              3.
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Privilege is often most invisible to those who have it: that is, embodied, privileged identities can be difficult to see, feel, and understand by those who have it. As bell hooks (1994) says, "The person who is most powerful has the privilege of denying their body" (p. 136). And privilege aligns with Audre Lorde's (1984/2007) explanation of the "mythical norm":

> In america, this norm is usually defined as white, thin, male, young, heterosexual, christian, and financially secure. It is with this mythical norm that the trappings of power reside within this society. Those of us who stand outside that power often identify one way in which we are different, and we assume that to be the primary cause of all oppression, forgetting other distortions around difference, some of which we ourselves may be practicing. (p. 116)

Because of our different social locations and relatedly different institutional power, the wheel may feel too familiar and obvious to some, and it may feel new to others. Completing a wheel like this can help to highlight the multiple dimensions of identity that intersect and shape who we are (e.g., Abes, Jones, & McEwen, 2007). Some of these dimensions are made more relevant in particular interactions: For example, when asking for a bathroom's location, perceived and actual gender identity becomes consequential. But dimensions of our identities—such as race, class, and gender—are "intersecting categories of experience that affect all aspects of human life" (Andersen & Collins, 2013, p. 4). In this way, critical tutor education recognizes both self-identity and others' perceptions, as well as social and institutional structures—while acknowledging how power informs every interaction.

Paying particular attention to any bodily tension, what do you make of your social identity wheel? Has anything changed since your first check-in (Activity #1)? If the body holds history, then how are you experiencing your body? And how does your body shape your experience?

The Vision of a More Racially Just Writing Center

This work of the social identity wheel—that is, of mapping our social identities, recognizing individual bodies as part of larger group memberships, and noticing how the body holds history materialized into everyday experiences—is part of what's involved in working for equity and justice, in and out of writing centers. Toward realizing the vision for racial justice (the purpose of co-facilitating workshops, co-authoring this article, collaboratively teaching/tutoring/researching in our everyday lives), we see the necessity of situating our work and grounding our commitments within the dialectic of *critique against* and *critique for,* which operate as complementary stances of problem-naming (critique against injustice) and potential-realizing (critique for justice) (Diab, 2008, 2013; Diab, Ferrel, Godbee, & Simpkins, 2013). Diab (2013) explains, "we cannot talk about justice in the absence of talk about injustice. Likewise, we cannot talk about freedom or peace without talking about the dynamics of domination and oppression" (p. 7–8). Therefore, to reach toward what we might think of as the "ought to be,"[9] we begin by critiquing common frameworks employed in writing centers and then call for an alternative, embodied framework for justice.

The Critique Against, or Seductions of Multiculturalism[10]

Notions of "multiculturalism" and "diversity" surround us at every turn. But their seductiveness lies in the ease with which they allow people with privilege (racial and otherwise) to talk about change without mounting actual resistance against systems of domination that deny entire communities access, full participation, and full humanity. The project of critical tutor education involves a *critique against* such liberal multiculturalist educational projects and the models of tutor education that grow from them. While this critique is not new, we are concerned that the problematics of liberal multiculturalism continue to be employed within writing center tutor education and administrative practices.

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9   We thank Kirk Branch (2007), who borrows from Myles Horton's work with Citizenship Schools, for the vision-oriented reminder to keep our "eyes on the ought to be" (p. 143–144).

10 We borrow from Peter Kwong (1995), who notes how "Asian American studies has been seduced by the ideology of multiculturalism, which stresses diversity" (p. 80).

Though there have been many manifestations and meanings of multiculturalist education since it gained currency in the 1980s,[11] multiculturalist approaches are often embraced when doing work in the name of "antiracism" or "racial justice." Particularly among white people, discussions of race and racism often either fail to recognize difference ("I don't see race") or uncritically celebrate difference ("Everybody eat some Chinese food for Lunar New Year!"). Both of these responses—the first rooted in colorblindness and the second in multiculturalism—flatten difference. Such problematics especially go hand-in-hand with what we notice as writing center exceptionalism (the notion that writing centers are exceptional sites), in which the discourse of "helping students" is arguably embedded in a savior narrative located at the nexus of race, language, and (legal and cultural) citizenship. Five distinct manifestations of liberal multiculturalism especially relate to writing center studies:

For one, practices of liberal multiculturalism subsume systemic oppression into individual acts in which the solution is to just modify one's behavior (not to also modify the institution). Chandra Mohanty (2003) explains this well in her analysis of "prejudice reduction workshops," which "often aim for emotional release rather than political action" (p. 54). This approach reduces structural factors to individual choices and involves successfully "rewriting historical contexts as manageable psychological ones" (p. 55). Thus, attributing racism exclusively to the behaviors and actions of individuals can deny the possibility of a systemic critique. In tutor education, we see this in the invocation of personal experiences and role-playing of scenarios. In wider educational contexts, this takes the form of focusing on cultural competencies and culturally competent curricula, in addition to "diversity" celebrations, initiatives, and "trainings." While personal experience is often an effective pedagogical tool (e.g., Banks, 2003), the critique—and action—must be extended to the system. That is, as educators, we may design activities, discussions, and assignments that ask students to draw from their personal experiences, which can be an empowering way for historically minoritized students to speak from their embodied histories. And at the same time, the incorporation of personal experience can be used, especially by white people and others working from privileged perspectives, to individualize acts of oppression (i.e., to reduce oppression to a singular moment that ignores that moment's connection to broader socio-historical forces). Writing center practitioners may have

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11 For more on the history and development of multiculturalism, see Wayne Au's (2014) *Rethinking Multicultural Education* and Avery F. Gordon & Christopher Newfield's (2008) *Mapping Multiculturalism*.

difficulty heeding this critique of personal experience also because of the individualized nature of tutoring sessions (e.g., Grimm, 1999). However, we argue that there are certain pedagogical moves that can be made within tutoring and within tutor education that can still gesture toward a systemic critique.

Second, whiteness, coupled with normative conceptions of U.S. American identity, is often problematically centered in liberal multiculturalist approaches to education.[12] As Elizabeth Martinez (2013) notes, "Too often 'equality' leaves whites still at the center, still embodying the [U.S.] Americanness by which others are judged, still defining the national character" (p. 89). For example, the pedagogical move to talk about white privilege in a group discussion can become mired in white guilt, excluding perspectives of people of color and keeping participants frozen in place instead of intervening in systems of white supremacy.[13] In writing centers, whiteness remains centered through common rhetoric of "opening doors," "welcoming," and "including" others—with the actors (most often white, monolingual, mythical-norm folks) remaining firmly positioned *inside* the center and with others (those perceived as somehow being outside) *let in*. The inside/outside dichotomy not only remains the same, but is reified, with altruistic rhetoric aligned with a multiculturalist stance.

Third, liberal multiculturalist approaches often come from the framework of cultural essentialism, or the idea of culture as a bounded, discrete category. This boundedness is a "fiction...that becomes implausible for those who inhabit the borderlands" (Gupta & Ferguson, 1992, p. 7). To continue with Mohanty's (2003) critique of prejudice-reduction workshops, the problem and need for this work are often located in and reduced to "cultural misunderstanding or lack of information about other cultures" (p. 56). Yet, another problematic frame—colorblindness[14]—is intimately related to cultural essentialism,

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12 We borrow the term "U.S. American identity" from Mary A. Renda (2001) "to acknowledge that the United States constitutes part but not all of America and to address the problem posed by the word 'American' for students of the Americas" (p. xvii).

13 For a discussion on moving through white guilt and other emotions, see Beverly Daniel Tatum's (1992) "Talking about Race, Learning about Racism," Robert Jensen's (2005) *The Heart of Whiteness,* and Jennifer Seibel Trainor's (2008) *Rethinking Racism.*

14 Eduardo Bonilla-Silva (2010) explores the shape of "color-blind racism" in *Racism without Racists.* He describes four central frames of colorblind racism: abstract liberalism, naturalization, cultural racism, minimization of racism. Further, Victor Villanueva (2006) addresses how the trope of colorblindness (an example of irony) plays out in "the new racism."

for racial difference becomes located in "culture." Victor Villanueva (2006) provides an example of this conflation:

> And I've told the story of my daughter, the one who looks most like some idea of a Latina who, having shown disrespect toward a teacher (because of her own sense of injustice), had been told, "That might be okay in your culture but not in mine."…When confronted, the teacher denies having said such a thing. What she had said was, "That would not be okay in your culture and it's not okay in mine." *And the question remained: what did culture have to do with it?* (p. 13, emphasis added)

Thus, "culture" becomes a way to explain racial difference, and in this substitution, culture becomes pathologized.[15] This notion of "different cultures" also gets imposed on Asian American communities, which consistently face stereotypes and assumptions predicated on being perceived as "forever foreigners" (e.g., Kim, 1999; Lee, 1999). In short, invoking cultural difference can be a power move (intentional or not) to mark racial Others.[16] Another manifestation of this is in the idea, "I see culture, not color."

A fourth manifestation of liberal multiculturalism for writing centers appears in the conclusion that a tutor who speaks up about racism during a writing center session is "unprofessional." This notion is implicitly seen in the following passage from Mandy Suhr-Sytsma and Shan-Estelle Brown's (2011) study:

> One tutor noted, "I think that if a tutor sees prejudice then it's not our place to tell [writers] that their prejudice is wrong because…it's their belief system. But if [writers] are saying something that is prejudiced that they don't know is coming off as prejudiced, then we have a responsibility to tell them." (p. 36)

This perspective documents belief statements such as: (1) prejudice is just opinion, (2) a tutor's job isn't to change opinion (or prejudice), and

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15 Another writing center example emerges in the case of international students from Asian nation-states, where tutors/directors may invoke culture in place of nationhood. The social currency of the term "culture" in mainstream discourse enables this slippage. Nevertheless, working within the terminology and boundaries of nationhood (e.g., "tutoring students from China") can participate in pathologizing students through an Orientalist gaze.

16 We think here of the work on racial microaggressions discussed by Derald Wing Sue, Christina M. Capodilupo, Gina C. Torino, Jennifer M. Bucceri, Aisha M. B. Holder, Kevin L. Nadal, & Marta Esquilin (2007), particularly with regard to how microaggressions (e.g., micro-assaults, micro-insults, and micro-invalidations) contribute to and are based on "pathologizing cultural values/communication styles," or perpetuating the "notion that the values and communication styles of people of color are abnormal" (p. 278).

(3) any responsibility is purely in terms of the communicative impact (how the writer comes off). Geneva Canino (2013) discusses the values of professionalism—"linked to capitalism, service, and whiteness" (par. 1)—and the formation of a false dichotomy between professionalism and activism: In other words, this is the notion that in the name of professionalism, activism has no place in tutoring. Canino (2013) notes how "the concept of professionalism" is connected to "ignor[ing] (or perpetuat[ing]) racial injustice" (par. 2). The policing claim ("don't speak up—it's unprofessional") is also emblematic of liberal multicultur-alist approaches. Traditional conceptions of professionalism are highly racialized, invoking, again, Lorde's discussion of the "mythical norm," which we describe in Activity #2 (social identity wheel): That is, those who fit the categories of the mythical norm ("white, thin, male, young, heterosexual, christian, and financially secure") are often more likely than others to be viewed as "professional" (1984/2007, p. 116).

As a fifth manifestation, liberal multiculturalist frameworks oper-ate on a deficit model, where racial differences (i.e., people of color) are a "problem" to be "solved" or "dealt with." The deficit model can be seen in many ways in writing center practice, such as (1) atheoretically looking only for best practices of "how to deal with race" in tutor ed-ucation; (2) compartmentalizing questions of power and difference into the singular "theme" of "diversity" for that one week module of a tutor education course; (3) further compartmentalizing such questions by outsourcing "diversity" (e.g., inviting a guest speaker from the Office of Multicultural Affairs to tutor education meetings, and doing so without deep collaboration); and (4) representing talk about race through talk about language and treating multilingualism and language variety as deficiency, with monolingualism assumed as the normative position and strength. As Denny (2010) observes about writing center studies, "Our professional convention workshops and listserv conversations frequently get requests and postings asking for pragmatic advice. Too often these dialogues are more about exchanging recipes and how-to's as opposed to fostering deeper thinking and problem-posing" (p. 30). We heed Den-ny's (2010) call to problematize the notion of best practices, recipes, and the "how to," an approach we see as rooted in liberal multiculturalism.

The Critique for, or Toward the Ought to Be
If we have thus far critiqued liberal multiculturalist practices as ones that merely manage and/or subsume racial difference, then what are we calling for? In other words, here we shift from the *critique against* to the *critique for*, asking: What do we mean by promoting a "more racially just" writing center? What does it mean for us to claim and use the

term "justice" and its inverse "injustice"? What differential risks are associated with this claim, and who stands to benefit? As collaborators, we realize that we differently react to this word choice with a sense of weariness and of hope: Weariness is from seeing this term watered down, and hope stems from the fact that "justice," by definition, implies action, a *critique for*.

In making the shift to a critique for racial justice, we draw again from Mohanty (2003): In a larger institutional context, writing centers always already operate within "the Race Industry, an industry that is responsible for the management, commodification, and domestication of race on American campuses"; "this commodification of race determines the politics of voice for Third World peoples, whether they/we happen to be faculty, students, administrators, or service staff" (p. 196).[17] Mohanty (2003), therefore, calls for ways to "decolonize" disciplinary and pedagogical practices. We want to consider how embodied pedagogies can offer glimpses into what decolonizing writing center practices might look like: Embodied theories and practices allow us to explore racial formation in a way that "just talking about it" may not.

Critical tutor education is, of course, not "perfect," but seeks to be more equitable by acknowledging the body for knowledge-making, centering people's embodied experiences with literacies and learning. In this frame, processes of racialization and of racial Othering cannot be unlearned, eliminated, or "solved": They must be constantly in the fore of our work and continually resisted from the particular subject positions we occupy. To borrow from Lisa Lowe (1996), a more racially just writing center recognizes and resists the seductions of multiculturalism by also acknowledging the "heterogeneity, hybridity, and multiplicity" of historically minoritized communities:

> By "**heterogeneity**" I mean to indicate the existence of differences and differential relationships within a bounded category....By "**hybridity**," I refer to the formation of cultural objects and practices that are produced by the histories of uneven and unsynthetic power relations...."**Multiplicity**" [involves]...the ways in which subjects located within social relations are determined by several different axes of power, are multiply determined by the contradic-

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17 This discussion of the race industry is tied to a critique of U.S. academic institutions and the politics of knowledge production: in a *critique against* a "knowledge-as-accumulated-capital model of education," we follow Mohanty's (2003) *critique for* a model of education that considers "the link between the historical configuration of social forms [and constructions, such as race and gender] and the way they work subjectively" (p. 195).

tions of capitalism, patriarchy, and race relations, with, as [Stuart] Hall explains, particular contradictions surfacing in relation to the material conditions of a specific historical moment. (Lowe, 1996, p. 67, emphasis added)

While Lowe's (1996) study particularly concerns Asian Americans, we extend her critique here to better understand racial formation in the U.S. nation-state, and with this, racial formation in the writing center. In other words, the writing center is always already part of the institution, is part of the local, is part of the regional, is part of the national, and always already involves the international sociopolitical stage (look no further than the far-reaching power of English worldwide and its attendant linguistic hegemony). Writing centers at tribal colleges, historically black colleges and universities (HBCUs), and Hispanic-serving institutions (HSIs) may relate differently to institutions and local, regional, and national histories than writing centers at predominantly (and historically) white institutions (PWIs) (Mitchell, 2013). This variation highlights the need to recognize the embeddedness of systems and histories attached to the bodies and spaces moving in and out of writing centers: *This recognition must be acknowledged and attended to in everyday practice.* And in confronting racism, we do so in a way that centers praxis, paying attention to both the *ends* of pursuing racial justice and the *means* by which we do so.

Activity #3: Embodying Response

Considering the critique thus far, pause to consider what ideas resonate most with you. What is new, and what is familiar? To consider how you are embodying this response: What you are *feeling* right now?

Write, draw, move, breathe into: In what ways do you see or experience liberal multiculturalist approaches at your writing center?

Toward a Decolonizing Practice: The Possibilities of Critical Tutor Education

For us, critical tutor education aims toward educational equity by attending to and cultivating a deeper sense of embodiment. Centering the body has much to offer: Scholars across disciplines—from dance to cultural studies to education to psychology—recognize how bodies mediate learning. In dance and performance studies, for instance, it is a given that bodies make meaning and generate knowledge and learning: "It's not that there's the dance, and then there's the scholar theorizing about the dance—it's that the dance itself is theorizing, the body is thinking, commenting, critiquing, investigating" (Shea Murphy, 2007, p. 10). In other words, theory is already *in* the body. Among others, psychologists recognize that the body holds trauma and memory; the physical, psychological, and social are inseparable and irreducible (e.g., Rothschild, 2000). Even with what appears to be language-centric conversation analysis, there is general agreement that the body enacts action, that we make the world through talk, movement, and gesture (e.g., Goodwin, 1986; Turk, 2007; Streeck, 2009). Several scholar-teachers describe using the body and bodily metaphors to teach concepts and practices such as critical sociological imagination (Crowdes, 2000), conflict theory (Levine, 1991), critical emotional literacy (Winans, 2012), and argument (Kroll, 2008).

When we speak of privileging embodiment, we insist that "body" must be coupled with "power" (body + power). While the body can be a site for reifying master narratives, it can also offer possibilities of re-imagining, subverting, and decolonizing.[18] Teaching activities that seem to center the physical body through movement, such as role-playing activities and movement-based games, often elide questions of power, denying how our bodies are also socially constructed sites of meaning-making. Role-play and other games can produce, for instance, the problem of doing "theatre of the oppressed" *without* "the oppressed"—in other words, just doing theatre without attention to deeply rooted bias against some bodies, some actors. Instead, we need pedagogies that help

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18 In considering what it means to claim a "decolonizing" practice, we think here of Mohanty's (2003) discussion of "decolonizing feminism [which] involves a careful critique of the ethics and politics of Eurocentrism, and a corresponding analysis of the difficulties and joys of crossing cultural, national, racial, and class boundaries in the search for feminist communities anchored in justice and equality" (p. 11). See also Emma Pérez's (1999) *The Decolonial Imaginary*, Linda Tuhiwai Smith's (2002) *Decolonizing Methodologies*, and Matthew Wildcat, Mandee McDonald, Stephanie Irlbacher-Fox, & Glen Coulthard's (2014) "Learning from the Land."

us grapple with our experiences in theoretically and socially informed ways: We need to feel and move, as well as think and imagine, for the reality is, "The body is a discursive category, a site of struggle" (Nicholson, 2005, p. 59). hooks (1994) further calls for us to "return ourselves to a state of embodiment in order to deconstruct the way power has traditionally orchestrated in the classroom, denying subjectivity to some groups and according it to others" (p. 139). The work of body + power + justice can create pedagogical spaces that expose rather than "ignore the ubiquitous dynamics of social and cultural division" (Denny, 2010, p. 56).

In mounting a *critique against* the sheer subsumption and management of racial difference and a *critique for* critical tutor education, we further contend that centering the body involves resisting the mind/body split. We connect this resistance and deconstruction, too, to its potential as a decolonizing move: "Processes of colonization can separate mind and body—that separation allows (is necessary) for domination and manipulation" (Butterwick & Selman, 2012, p. 64). Hui Niu Wilcox (2009) has also argued that "embodied pedagogies" can "foster a sense of community and challenge Eurocentric and male-centered systems of knowledge production predicated upon the body/mind binary" (p. 104). And hooks (1994) similarly problematizes the mind/body split with respect to the history of education: "The objectification of teacher within bourgeois educational structures seemed to denigrate notions of wholeness and uphold the idea of a mind/body split, one that promotes and supports compartmentalization" (p. 16). Countering this compartmentalization, "wholeness" is embodied and critical to the success of our intellectual work. Put another way, centering the body means that we are "moving-thinking selves" (Tang & Vasudevan, 2013).
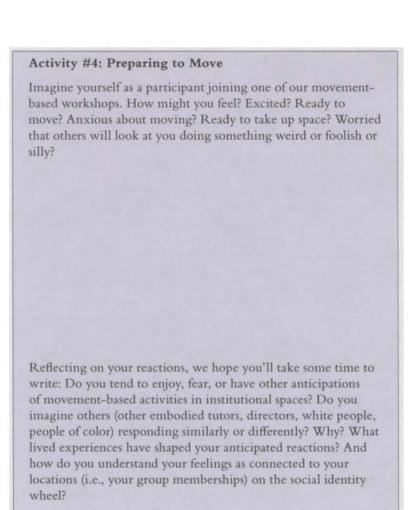
Centering the body, therefore, complements the project of racial justice and is, in fact, central to uncovering the everyday, implicit forms of racism. Villanueva (2006) and Bonilla-Silva (2010) call this "the new racism"[19] and explain that it has become habitualized and sedimented in our institutional environments to such a degree that many question whether it exists at all. If our habits of moving, feeling, and thinking

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19 Within writing center scholarship, Laura Greenfield & Karen Rowan (2011) also take up "the new racism" in their edited collection *Writing Centers and the New Racism*.

are infused with racial domination,[20] then any challenge to this organization of power must address these bodily habits, as well as the social conditions that generate them. Rational, "right thinking" arguments against racism and other systems of domination only get us so far in this struggle to revise routinized and embodied habits (Granger, 2010, p. 74). Racism, sexism, heterosexism, ableism, and other oppressions involve our ways of being with, responding to, connecting, and disconnecting from one another—often habitually and semi-consciously.[21] Thus, we want to stress that critical tutor education must acknowledge the body as a social construction; as a site of interpellation; and as a site through which we experience, feel, learn, and construct knowledge with each other.

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20 David A. Granger (2010) writes: "embodied habits play a critical role in addressing issues of equity and justice" (p. 74). They offer, as Richard Shusterman (2008) says, "a way of understanding how complex hierarchies of power [for example, racism] can be widely exercised and reproduced without any need to make them explicit in laws or to enforce them officially; they are implicitly observed and enforced simply through our bodily habits, including habits of feeling that have bodily roots" (p. 21–22).

21 Research on phenomena such as racial battle fatigue (e.g., Smith, Hung, & Franklin, 2011) and micro-aggressions (e.g., Sue, 2007; Sue, Capodilupo, Torino, Bucceri, Holder, Nadal, & Esquilin, 2010; Young, 2010) documents the effects of these systemic oppressions. The system and the body both have repetitive memories and habitual acts, which we explore in our workshop through the activity "machine."

Activity #4: Preparing to Move

Imagine yourself as a participant joining one of our movement-based workshops. How might you feel? Excited? Ready to move? Anxious about moving? Ready to take up space? Worried that others will look at you doing something weird or foolish or silly?

Reflecting on your reactions, we hope you'll take some time to write: Do you tend to enjoy, fear, or have other anticipations of movement-based activities in institutional spaces? Do you imagine others (other embodied tutors, directors, white people, people of color) responding similarly or differently? Why? What lived experiences have shaped your anticipated reactions? And how do you understand your feelings as connected to your locations (i.e., your group memberships) on the social identity wheel?

Higher-Risk/Higher-Yield Facilitation for Critical Tutor Education

In the remainder of this article, we continue our *critique for* racial justice by pointing to a higher-risk/higher-yield model of facilitation that rests on the risks and rewards of embodied, self-reflexive facilitation for critical tutor education. As we think through our own strategies and interventions in teaching and facilitation, we realize that writing center directors and workshop facilitators—those who hold power in the space—cannot be afraid to assume power through active facilitation, particularly with "difficult" issues such as race/ism (read: difficult for many white folks). For critical educators, self-reflexivity involves "a self-critical stance toward the ethics and politics of power relations" (Roman & Apple, 1990, p. 55), paired with the necessity of a commitment to equity and justice (Levinson, 1998, p. 85). As Jennifer Pierce (1995) notes, the self is the primary instrument through which we come to know, and through which we engage in the relationships that help us know (p. 18). Higher-risk/higher-yield facilitation requires awareness of social locations, identities, and histories. For example, Simone A. James Alexander (2003) and Carla L. Peterson (2000), respectively, talk about the strategic "decorporealization" of the black female teacher's body in the classroom (Alexander, p. 110; Peterson, p. xii); that is, strategic disembodiment may also be a necessity based on the teacher's social locations. In the project of racial justice and critical tutor education, higher-risk/higher-yield facilitation—especially collaborative facilitation—is an effort to more fully understand and act on the systems of racial domination in which our writing centers are embedded.

We argue that higher-risk/higher-yield facilitation is a necessary means for critical tutor education. Using narrative inquiry, we draw from what happened in our workshops, pulling apart the rhetorical and interactional moves and raising a number of questions:

What goes into reflective and skilled facilitation?

What theoretical frameworks center/hold up embodied activities?

How important are space, time, and structure for these types of workshops?

How do collaborative partnerships and relationships enrich the work?

How necessary is it to rehearse, revise, repeat the work?

How does a local group sustain this work over time?

As researchers engaged in narrative inquiry, we continue asking questions that inform the facilitation of embodied work for racial justice. The more we have inquired, narrated, and retold, the more we have also relived the particularities of key moments. In the following analytical retellings of the workshop, we move broadly from (1) an overview of our workshop and facilitation goals to (2) explanation of the pedagogy behind one movement activity, "cover the space," and then to (3) thick description of two moments within this activity that illuminated for us the need for productive failure. Together, these three sections—moving from the overview of goals through reflection on "cover the space" and into key moments—illustrate higher-risk/higher-yield facilitation *for* critical tutor education *amidst* the inextricability of **Body + Power + Justice**.

Overview of Workshop and Facilitation Goals

In advocating for movement-based workshops, we call for proactively attending to how bodies are racialized and how that racialization shapes all our interactions. Resisting the flattening of difference associated with liberal multiculturalist approaches, we established five aims for the workshops:

1. Provide a theoretical foundation to ground and frame the work, drawing especially from Elizabeth H. Boquet & Michele Eodice (2008), Paulo Freire (1970), bell hooks (1994), Henri Lefebvre (1991), George Lipsitz (2007), Chandra Mohanty (2003), and Michael Omi and Howard Winant (1994).

2. Privilege the body through a series of movement-based activities, such as "circle and cross," "cover the space," and "machine." These and other exercises draw on Augusto Boal's (1982, 1992) theatre of the oppressed and Michael Rohd's (1998) theater exercises that use conflict to promote community-building. Implicitly resisting the mind/body split, these exercises aimed to create distance (conceptual and real) between bodies to better understand our social identities as tutors/practitioners.

3. Explore how theory meets (embodied) practice and, following each activity and again at the end, use written and interactive reflection activities (Bean, 1996) to see how we can bring these understandings back to our tutoring practices and spaces.

4. Attend to intersectionality and positionality while working to de-center whiteness (to avoid reifying normative constructions in our critique of them).

5. Cultivate a learning environment that asks facilitators and participants alike to be self-reflexive and to take risks, *even if when we fail as a consequence.*

To achieve these goals, we structured the workshop to move from asking participants to tune in and attend to their bodies (as we ask you, the reader, to do in this article)—to bringing that attention toward relations with others and within systems of power and privilege. When led during academic conferences, the workshops were scheduled as back-to-back conference sessions (around two hours in length), allowing us to plan four distinct "units" of activity, each building on earlier ones and scaffolding thinking and actions toward more critical interventions. Months of planning and repeated practice facilitating workshops allowed us to follow and yet revise, diverge, and improvise from the four planned units; we made modifications after surveying the space, meeting and interacting with participants, and attending to real-time power dynamics.

Within this careful attention to process, we argue that facilitation and feminist self-reflexivity are the relational, praxis pieces of the doing and are, therefore, crucial to the work of body + power + justice. Facilitation must be intentional but open to improvisation, to adjustments: We have found that this simultaneity (of "intentional and open") is key. Facilitation is not about making sure everyone gets a turn to speak, but about guidance and nurture—*going critical,* or "going There"[22] (Legion of Going There, 2013). As such, facilitation toward critical tutor education did not come organically to us: In the "Going There" sense, it became critical and self-reflexive participatory inquiry. And in order to act on systems of racial domination, we must attend to ourselves and our relations with others in the space.

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22 The Legion of "Going There," a co-authoring group of peer tutors and writing center staff, describe their commitment to critical process: "We committed to say the hard things to each other, to listen, and to go to the uncomfortable places in order to learn together." For more, see The Legion of "Going There," 2013, Author Profiles.

Activity #5: Visualizing the Racialization of Writing Center Space

Below, please *draw* the physical layout of your writing center space, including walls, doors, furniture, and physical items. Next, record and trace with your pen where you usually move throughout the day.

In the workshop itself, we asked participants to consider with us the following discussion questions, which we invite you to explore through freewriting along with us now:

- What are the spaces you use or walk through the most at your center? Why? How do the results of the drawing exercise (above) reveal the degree of power you have at your writing center? And, how is racial power manifested in the space you occupy?
- When you think about your writing center, who has power and choice in the space? How do you know?

If you can, walk through your writing center again, noticing how you feel and experience the space and power dynamics.

A Critical Look at Race and Space

Turning to one of the workshops, we want to share some of what happened with "cover the space," an exercise that literally gets people walking and moving so that they take up as much of the room as possible. "Cover the space" came early in the workshop (after work with the social identity wheel) and built awareness of bodies, spaces, experiences, power, and positioning. It also built group relations and scaffolded our group's movement toward a more theoretically and physically complex final activity called "machine." Since the whole is just as important as the parts (or individuals), we asked for everyone to participate as they were able, noting that while this may not look the same for everyone, we appreciated each person's participation.

Together, we carefully chose facilitation roles for each activity—"circle and cross," "cover the space," and "machine." During "cover the space," Moira took the lead verbally facilitating, while Beth and Jasmine participated and attended to the group in the moment while also actively observing the individual and group power dynamics, organization of space, and other considerations that would later help us unpack and reflect on the effectiveness of the workshop. This collaborative, constant attention to the dynamics of the space reminds us that when employing a higher-risk/higher-yield model of facilitation, flexibility and trust among co-facilitators ("I've got your back") are crucial. That is, even though one of us might have been the designated leader of an activity, we were all active facilitators. From taking the lead on a movement activity without prior planning to chiming in when another was struggling with how to respond, we each took responsibility for the workshops. Responsibilities included tuning into the dynamics of the space as well as stepping up or taking charge when it might be hard for the person who had previously been assigned that role. Taking charge is not to be confused taking over, either: We needed to trust each other—to know when to support one another without micro-managing. Notably, these vulnerable moments, upon reflection, showed that we were hitting synergy, so to speak, as collaborators. We realize that trust and flexibility are not organic: They must be cultivated and constantly tended. Just as self-reflexivity involves ever-expanding awarenesses of self in social location and in relation with others, collaborative facilitation can challenge facilitators and participants to practice more nuanced and complicated self-reflexivity in the process of working and moving with others. For us as co-facilitators, developing this awareness and ability to synergize with each other took time and much practice, reflection, and failure (and we're still—and always will be—working on it).

To set up "cover the space," Moira provided the following guidelines, which we adapted from Rohd (1998, pp. 12–14):

Logistical guidelines:

1. *The goal is to fill all the empty spaces in the room. See an empty space? Go there.*

2. *Whatever your movement or pace, no running. But you must keep moving.*

3. *If I shout "Freeze!" you all should be evenly distributed around the space, filling it.*

4. *I will call out "Freeze," and then I'll tell you to do something. Be ready to respond immediately. Listen carefully, and be like Mad-Eye Moody: "Constant vigilance!"*

5. *This is a silent activity.*

Conceptual guidelines:

1. *Be 100% engaged with how you're feeling—both in your mind and your body. Be completely present.*

2. *I will call out different scenarios. The goal is for you to embody the emotions you feel through the way you move or carry yourself. Though the exercise is designed to focus on walking, feel free to move in a way that best suits your body's wishes now.*

3. *Think about:*
   a. *those places in which you hold tension*
   b. *the speed of the walking (think on a scale of 1 to 3)*
   c. *your body language: pay attention to how you are holding your body; pay attention to every muscle.*

After presenting the guidelines, Moira eased us into this 10-minute activity by prompting us to begin walking and by giving directions, which were also posted on PowerPoint slides to provide multiple access points. As movement got underway, the timing between prompts was important, too. During this time, we actively sensed the pace of the group:

1. *Begin walking. Imagine: You're taking a leisurely stroll through the park. Find your rhythm and focus.*

2. *Freeze. Is the space evenly distributed? Connect your elbow with an-*
   other person.

3. *Disconnect your elbows. Walk. Imagine: You really have to go to the*
   bathroom. NOW. Go.

4. *Freeze. Go to one corner of the room.*

Though the above four instructions seem largely removed from writing centers, they functioned as starting points, especially because they are still very much about our lived and embodied ways of experiencing the world, which are never neutral. Rather, from these initial movements of strolling through the park and hurrying to the bathroom, we could already see participants enacting ways of being in the world—of taking up or shrinking within space, of connecting with others or keeping distance, among many other subtle differences linked to identities and power and positioning. After these initial prompts, we then quite literally "walked" through a series of scenarios—from tutoring a racially problematic paper to meeting a writer who makes clear you are not their first choice. We also stopped at "writing stations" to respond at regular intervals. Various prompts built up to a final set, as follows:

17. *For the next scenario, I have a challenge: Use your whole body through*
    eye contact, posture, walking speed, and your arms. And, hey, you
    don't even have to walk. You can move your body in whatever way.
    Up to you.

18. *Move. Imagine: You are at your writing center. You overhear a student*
    giving a tutor a hard time, questioning their qualifications as a tutor,
    saying they don't want to work with the tutor (who is a multilingual
    person of color) because they want a "native speaker." How do you feel?
    Embody this in your walk. Use your full body. Go.

19. *Freeze. Form one large circle, connected by a body part.*

20. *Go to a writing station and respond to these questions:*
    - *What did you notice about your body and movements as*
      scenarios changed?
    - *What did you notice about your relations with others?*
    - *What did you notice about dynamics across the space?*

Following this writing activity, we grounded "cover the space" in the context of spatial theory, drawing especially from George Lipsitz's (2007) work in "The Racialization of Space and the Spatialization of Race," noting that space (e.g., institutional space, public space) is felt in

different ways based on power hierarchies, relations, interactions, and histories. They are also "raced"—for instance, they can feel like white spaces or Asian spaces. Spaces feel this way, in part, because of who is present and who has power and because of the ways that people interact and enact identities in different spaces. For example, Lipsitz (2007) describes how many black communities in the United States use and imagine space for mutual aid, alliance building, and collective mobilization for services available to all; many white communities, in contrast, use and imagine space as private property that needs to be protected, especially from those defined as racial outsiders. Spaces create dynamics of power that shape relations between and within communities, and communities shape spaces, too.[23]

By tying movement and reflection with theoretical framing, "cover the space" asks participants to place themselves (physically) in the midst of the *critique against* and the possibilities afforded by a *critique for*— keeping central the equation *body* + *power* + *justice*. Because embodied movement goes hand-in-hand with reflection and theory and because embodied movement helps us experience (in our bodies) how individual identities are structurally and socially constructed and received, these activities keep power and justice central. They are very different than, say, role-playing that can easily ignore identity and act as though any "actor" can stand in for any other.[24]

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23 Lipsitz's work can provoke strong emotional responses, as Winans (2012) describes when showing how students struggle to "confront the social and material value attached to whiteness" through Lipsitz's work (p. 157). Developing a "critical emotional literacy" helps us see how emotions and the performance of "emotional rules" in white settings—like remaining silent instead of expressing frustration— are very much linked to group memberships and the maintenance of privilege (p. 159).

24 Movement-based workshops help us see how power and race/racism/racialization are central. Some of us too often read writing center issues such as hospitality as divorced from power. Yet, as Jacques Derrida (2000) argues, the act of extending hospitality to a guest ("welcome to the writing center!") is the host's expression of power and ownership of a space (e.g., raising questions about who offers and who is expected to receive hospitality, with those expectations shaped by legacies that are racialized, gendered, and classed). Here we—facilitators and participants alike—are positioned to see and intervene into constructions of our identities as they intersect with various writing center "topics" alongside and with others in shared space.

Activity #6: Scenario and Response

> "Language and race become proxies for each other." —John Trimbur (2010, p. 34)

Scenario: You are at your writing center. You overhear a student giving a tutor a hard time, questioning their qualifications as a tutor, saying they don't want to work with the tutor (who is a multilingual person of color) because they want a "native speaker." How do you feel?

We encourage you to get up and embody your answer in movement as you walk—"covering the space"—or, if your reading experience prevents movement, to feel your response within the body, dropping in and attending closely.

Response:

1. Feel. What kind of embodied response does this scenario elicit? Notice your breathing, any tightness, or any changes in your body.

2. Analyze. Why do you feel the way you do? Have you experienced, participated in, or observed a similar scenario in your center? If so, what role did you play?

3. Locate yourself. Thinking about roles, how do you see yourself in this scenario? Are you the tutor, director, writer, receptionist, another tutor listening-in, or someone else? Thinking back to the social identity wheel, do you see yourself as multilingual? What role does your racial identity play in this scenario? Do any other group memberships influence the way you respond to the situation?

4. Reflect. Write about your typical responses and intervention strategies. Specifically, John Trimbur has discussed how overt language prejudice often stands in for covert racism. How might you respond to this scenario of overt language prejudice? Do you act, or expect others to act? As you reflect, imagine the consequences for others—and how others are likely to react to what you do.

Facilitating for Intervention and Making Failure Productive

To be sure, we as co-authors do not want to reproduce a narrative of triumph in teaching and facilitation: We emphasize that the work is rife with failure and can require a high degree of vulnerability and emotional labor. The question is what we do with this failure and with our embodied responses, which are connected to our social locations. As we co-facilitated these workshops, we were challenged on many occasions to unpack tensions created by our respective racial positioning, as well as assumptions we held. While we reflect on how these workshops are experienced by people who identify, move, think, and experience differently than we do, we unavoidably bump up against the limitations of our own awarenesses and understandings. This failure shows that for the facilitation work of racial justice, we *need* others, even as we need each other.

As evidence, when we began writing individually and collaboratively about our experiences and then retelling through narrative inquiry, we noticed together that prompt #18 (from "cover the space" and the scenario in Activity #6 above) created a particularly powerful moment, one that illustrated how movement-based exercises can draw attention to the body, power, and one's positionality. Following this prompt, some people hunkered down, others made eye contact, and still others physically re-positioned themselves closer or farther away from others. "One person came and stood next to me, her body from shoulders to hips touching mine, signaling solidarity or a sense of togetherness," one of us observed. Another of us remembers: "I kept trying to make eye contact with a participant who was curled into a ball and slowed to a snail's pace. We never did make eye contact, because she kept folding her head into her chest, as though retreating into a turtle's shell." Knowing some of the participants personally, we could see that we as individuals were enacting our typical ways of dealing with trouble—from withdrawing into ourselves to seeking others for collaboration/solidarity, whether to act in the moment or to give it some time.

Because versions of this scenario have occurred in our different writing centers, we felt this was an important moment, first, for identifying the ways that racism manifests through/along with articulations of linguistic or national prejudice and, second, for building to "machine," the final exercise in which individuals coordinate their bodies with others to explore institutional contexts, coalition-building, and dysfunctions/fractures in group practice. Among others, our aims for "covering the space" with prompt #18 included:

1. exploring together how to recognize an opportunity to support colleagues in the space;

2. raising awareness of our embodied responses to trouble—how we feel, take action, and understand that trouble (for whom, based on what grounds, resulting in what ends);

3. bringing attention to the different responses/interventions available based on how individuals imagine the tutor, student, and self (focusing on what social locations, histories, institutional roles, and power our bodies carry—and how we understand others to perceive us—all connected with the social identity wheel); and

4. exploring the relationship between race and space.

We now turn to two (of several) moments of failure that emerged around this prompt.

Group Failure: Good Intentions Are Not Enough

When processing together, we (facilitators and participants) reflected on the raised awareness of our bodies in spaces. We noted, for instance, tendencies toward (in)action, the reliance on others for mutual aid, and the pattern of playing the savior role (and enacting damaging victim-savior narratives). Significantly, too, we connected these responses with individuals' social locations and differential risks and responsibilities—noting that tendencies of (in)action carry consequences not only for self, but also for others. As an example of how this collective processing aligned with embodied movement, our notes include this reflection:

> In one instance of "cover the space," a participant decided to obstruct another's walking path. During large group discussion, the person obstructed said this was frustrating. I said, "And did anyone try to *help* you?" They replied, "No." And already I heard people in the room go, "Ohhh..." in comprehension of this point of stepping up and helping others.

For us, this moment of group comprehension about failure illuminates the potential of movement-based work in critical tutor education: It was a moment of "showing" instead of "telling." It was more powerful to enact our responses and interventions *in movement* than it was to talk about them as abstract ideas. In this instance, the group came to acknowledge the consequences of their inaction, noting that others were similarly so focused on their own actions (and their own emotional processing of prompt #18) that they were collectively *unable to see and witness* what was happening to the person obstructed.

This "learning to witness" is essential to "learning to intervene," as Boal articulated in developing theatre of the oppressed. In short, *when the group as a whole (e.g., the whole of a staff) fails to see or act against injustice, then the group as a whole perpetuates systemic oppression.* An explanation such as this can be readily met with resistance (so often talk leads to disagreement and defensiveness), but the witnessing, enacting, and processing of movement help participants lean into and accept the need for intervention—in this case, for thinking of and supporting others. Together, we see that outcomes and consequences differ from intentions and that good intentions are not enough. The exercise (with writing and discussion afterward) prompted each of us to make a choice about intervention strategies, eliciting people to do something or to be aware that they weren't doing something. Thus, we asked: What, if any, instincts do we as individuals have toward building caucuses and coalitions, thinking relationally, building more meaningful relationships, or showing solidarity? How do we demonstrate solidarity without flattening difference?

Pedagogical Failure: Movement Needs Theoretical Framing

Perhaps the most challenging aspect is, like good refereeing at a ball game, strong facilitation is often unnoticed: We may only notice the act of facilitating when it falls apart. Jeff Schmidt (2001) talks about how salaried professionals become "ideologically disciplined thinkers" in which "professional training tends to kill off natural creativity" (pp. 40–41). This can come through in different ways—for example, by researching and advancing critical ideas, but not teaching these ideas critically/creatively. We find this argument applicable to writing center practitioners and other educators. Geller, Eodice, Condon, Carroll, & Boquet (2007) describe how such ideologically disciplined thinking leads to the production of "anti-learning cultures" (p. 50–53), and they call for writing center educators instead to foster "pro-learning cultures" in which we all become "in-the-moment-at-the-point-of-need knowledge producers in the writing center" (p. 9). This call is especially crucial when engaging questions around racial power and other oppressions. We further extend this critique to facilitation, which is often an overlooked, de-emphasized afterthought (e.g., taking great care to design a lesson plan without attending to how we'll facilitate a group discussion). Facilitation is, in fact, the "everyday" manifestation of teaching.

The central role of facilitation became especially apparent during one of our earlier workshops, when a comment made us question how we were centering the body, but not adequately critiquing power. Spe-

cifically, a white male participant appeared to interpret embodiment as allowing for a flattening of difference, articulating his take-away as "we are all just human beings." And other participants took up ideas that suggested that all tutors and administrators have the same/similar choices and consequences. The discussion failed to raise questions of how moves are interpreted and power is differentially available to individuals based on their embodiment of various identities. We as workshop designers and facilitators experienced this moment of failure: In the facilitation, we were not explicit enough in centering power and justice.

If discussion is uncritical (as it was in this workshop), it is easy to pin the problem on a participant, though responsibility often lies in workshop structure, in facilitation, or in deep structures that always already inform the space. For example, in our case, the ideology of colorblindness emerged in group discussions, and upon reflection, we realized that we did not frame the activities enough to elicit reflection on power dynamics. In this case, we over-prioritized movement and under-prioritized time for framing, reflection, and response. Additionally, it is also easy for *facilitators* to fall into the trap of flattening or universalizing difference, even when we/they have the good intentions of recognizing racial power (here again, the seductions of multiculturalism are revealed). In the attempt to make, say, a person of color's comments relatable to everyone else (read: white people), facilitators can end up reinforcing the mythical norm by universalizing comments made by participants from historically marginalized communities. These can be comments in which the individual is speaking from their embodied history as a person of color—comments that aren't about relatability but more about the need for presence and listening. In such situations, we as facilitators have to be intentional and open, reflective of our own subject positions and those of the group, and ready to intervene both in the moment and in the long-run. This is risky business, but also learningful, in the higher-risk/higher-yield sense. Practices such as rhetorical listening (Ratcliffe, 2004), radical presence (O'Reilley, 1998), and a willingness to be disturbed (Wheatley, 2009) help educators and researchers enact such facilitative reflexivity. As a result of these realizations and insights gained through evaluations (another necessity for praxis), our future workshops included time spent discussing the social identity wheel and more integration of theoretical frameworks, especially Lipsitz (2007), Mohanty (2003), and Omi & Winant (1994).

Activity #7: Making Failure Productive

> "The practice of failure is pivotal." —Visweswaran (1994, p. 99)

In your work as a tutor, teacher, and/or administrator, write about a moment of failure in your practice involving racial power: What happened?

What were the conditions that facilitated this moment of failure?

In retrospect, what could you have done differently?

How could paying attention to your embodied responses prepare you for similar moments or opportunities in the future?

Conclusion: We Are Not Done

Movement-based work can be generative for both participants and facilitators. At a baseline, this is because movement activities break the traditional format of sitting and talking, which although still embodied, has become a norm that lulls us into complacency. And yet "Creative approaches to WC work are not...breaks from the real work of the WC" (Boquet & Eodice, 2008, p. 18). In centering the body and doing movement-based activities, we are not suggesting that movement can be coupled with any given category—and that race is just one of them. Instead, we argue that movement-based work offers a productive mode of analysis for critiquing and intervening into race, racism, and racial formation. In other words, it's not just that movement is fun and creative. It's that movement allows us to explore and center questions about racial power, for "difference seen as benign variation (diversity), for instance, rather than as conflict, struggle, or the threat of disruption, bypasses power as well as history to suggest a harmonious, empty pluralism" (Mohanty, 2003, p. 193). Coupled with the fact that the body is the site of racial difference, creative movement produces a form of tutor education where participants can move-think in ways that disrupt habitual acts and dominant narratives. Further, movement-based workshops (and embodied activities more generally) help us reconnect with and overcome distance from our own bodies, our bodies in relation with other bodies, and our bodies within larger systemic constructions. This attention to embodiment aligns with the pursuit for racial justice in and out of writing centers and leads us to argue for a different approach to tutor education, one more critical in nature.

Our hope is that this work—and the process behind it—gesture toward the possibility of "a community of practice" in writing center work on racial justice,[25] whether it's within one's writing center, across campus, or cross-institutional (as in our case). We have found this project to be simultaneously demanding, generative, and life-giving—results that go hand-in-hand with risk-taking and self-reflexivity. For us, this project has involved learning about the value of collaboration, the necessity of vulnerability, and the role of productive failure, for the work of body + power + justice at the writing center is higher risk, higher yield. Finally, we emphasize that we won't ever be "done" with this project: When it comes to the teaching and learning of race/ism, the notion of completion ("we've already dealt with race this semester")

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25 Geller, Eodice, Condon, Carroll, & Boquet (2007) draw from Etienne Wenger's (1998) work on "communities of practice."

is a seductive falsehood, a trap. We engage the ongoing project of addressing racism, of seeking racial justice, recognizing that this work is ever-needed and central to writing centers.

Activity #8: Moving Forward

"When our tutoring methodologies/pedagogies are not attached to the reality of identities, we author(ize) a pedagogy that de-prioritizes issues of human rights—including linguistic, cultural, and religious rights—rights that seek to guarantee the humanity of each of us. Rather, by considering the people involved and the ways we are fully embodied and fully engaged in writing conferences, then we can understand anti-racism as more than an intellectual activity." —Diab, Ferrel, Godbee, & Simpkins, "A Multi-Dimensional Pedagogy" (2012, p. 5)

Among the consequences of disembodiment is the denial of humanity to ourselves and to those around us. We ask, therefore: How do our embodied identities—as they relate to systems of power and group memberships—inform our everyday writing center practices, thereby facilitating or frustrating racial justice in and through writing centers?

As a final activity (and hopeful extension of reading), we ask you to spend some time freewriting—and perhaps talking with others:

1. What does it mean to be an active facilitator? What does it mean to actively not flatten difference in tutor education?

2. Again, spend some time checking in with your body. How do you feel and experience embodied pedagogy as more than intellectual activity?

3. Look back at the social identity wheel. Given your own matrix of identities and goals for facilitation, teaching, and tutoring, what do you see yourself doing, moving forward?

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Beth Godbee, Moira Ozias, & Jasmine Kar Tang began working together in 2010 after identifying their shared commitments and research related to racial justice, writing studies, and embodiment. When they began co-facilitating movement-based workshops in 2011, they realized the need to write about this work with the goal of highlighting the pedagogical model of "critical tutor education."

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